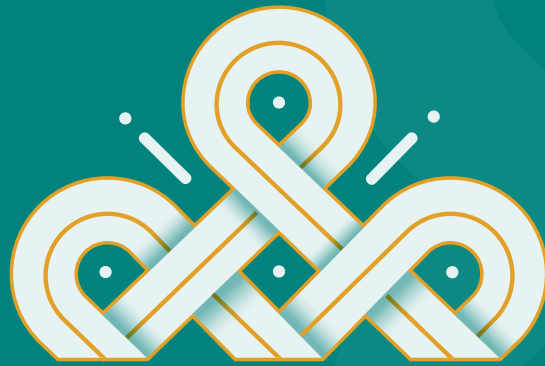
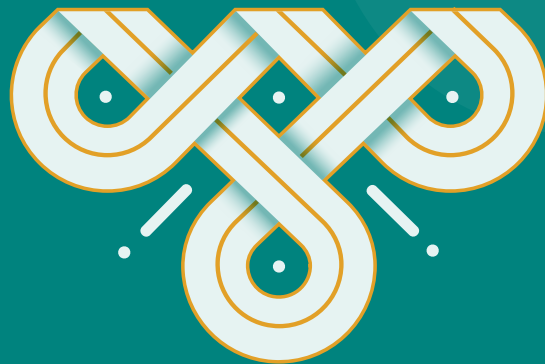


 ST. OLAF COLLEGE

PRESENTS
THE WORLD PREMIERE OF



THE PATH



by JUSTIN MERRITT

APRIL 22, 2018 | Orchestra Hall

THE PATH

by JUSTIN MERRITT

CONDUCTED BY

FEATURING

STEVEN AMUNDSON

ST. OLAF ORCHESTRA

ST. OLAF CHOIR

ST. OLAF CHAPEL CHOIR

SOLOISTS

soprano

TRACEY ENGLEMAN

mezzo-soprano

TAMMY HENSRUD

baritone

ALAN DUNBAR

boy soprano

SAM NELSON

1. Tisarana

choir and orchestra

2. Dhammacakkappavattana

choir and orchestra

3. Sappadāsa

solo baritone and orchestra

4. Rain

*solo boy soprano, women's choir,
and orchestra*

5. Life is Short and Fleeting

choir and orchestra

6. Ambapāli

*solo mezzo-soprano, women's choir,
and orchestra*

7. Dhammapada

solo baritone and orchestra

8. Fear

choir and orchestra

9. Dhamma

*solo soprano, solo mezzo-soprano,
and orchestra*

10. Sleep in Peace

choir

11. Sumangala

men's choir and orchestra

12. Dāsaka

men's choir and orchestra

13. Gahvaratīriya

choir and orchestra

14. Sumangala's Mother

women's choir and orchestra

15. Anicca vata sankhāra

orchestra

16. Anattalakkhana Pt. 1

choir

17. Anattalakkhana Pt. 2

choir and orchestra

18. Little Hut

solo soprano and orchestra

19. Kumārapāñhā

*boy soprano, solo baritone, men's choir,
and orchestra*

20. Dvattinsākāra

choir and orchestra

21. Bhaddā

*solo soprano, solo mezzo-soprano,
and orchestra*

22. Karaniya Metta Sutta

choir and orchestra

23. King of Death

choir and orchestra

24. Udāna

*solo baritone, choir,
and orchestra*

25. Hatthaka

choir

26. The Fire Sermon

choir and orchestra

27. Nirodha

orchestra

28. No Bliss Higher Than Peace

choir and orchestra

NOTES FROM THE COMPOSER

We connect to our traditions primarily through the stories told in works of art: film, novels, and music. Traditions are lost when those stories go untold. As a practicing Buddhist since 2005, I have longed to bring the teachings of early Buddhism to life in my music. While there are biblically-inspired operas, oratorios, and cantatas like *Messiah*, *Samson and Delilah*, *Moses und Aron*, and others, we don't hear the equally compelling stories of *Sappadāsa*, *Ambapāli*, or *Bhaddā*.

The words of *The Path* are from the Pāli canon, the most ancient extant Buddhist texts. These texts includes stories, poems, philosophy, practice instructions, and homey wisdom of the Buddha and the first generations of Buddhists. I am deeply aware of the risks of misrepresentation and cultural appropriation, and I do not take these texts lightly. I have taken great care to honor generations of Buddhists from all over the world that venerate these scriptures by working steadily and respectfully to understand the meaning and the intention of the words I set. I read the Dhamma daily and try to live my life by these teachings. The Buddha himself taught that the Dhamma should be shared with people of all cultures and could be recited and taught in the local language. *The Path* is a deeply personal exploration of my own understanding of Buddhist thought and belief, but I also seek to show that so many of the questions we have, struggles we face, and sources of inspiration we rely on were as powerful and relevant 2500 years ago as they are today.

The need for a new translation arose from my desire to make an English translation that was more easily accessible to a non-Buddhist audience and to make a rendering that is better sung than read or chanted. While this translation aims more for poetry than word-by-word rendering, I have nevertheless always striven for accuracy. I have also minimized technical and unusual vocabulary.

I would very much like to acknowledge the debt I have to previous translators of the text used in this work, especially Bhikkhu Bodhi and Ajahn Sujato. Thanks to Louis Epstein for his help with these program notes. A very big thanks to Anton Armstrong, Mark Stover, and Steve Amundson for their incredible efforts in bringing this piece to life. Finally, I would like to thank my teacher, Bhante Sathi, for his help with this project and all of his good works. Their help was invaluable. However, all errors are entirely my own.

PROGRAM NOTES

The Path begins as many Buddhist events and ceremonies begin: with the *Tisarana*, the taking refuge in the Triple Gem. Taking Refuge here means that it is these three things that a Buddhist looks to for guidance. The Dhamma here means the teachings of the Buddha. Sangha means the community of Buddhists, particularly the community of monks and nuns. Very little of the music in *The Path* is meant to sound like music traditionally associated with Buddhism. The exception is the very beginning, where a temple block begins the recitation. While temple blocks are widely used in modern classical music as merely a set of woodblocks, they are used in China, and here, as an aid in reciting sacred texts.

The *Dhammacakkappavattana Sutta* is the first great teaching the Buddha gave after his Awakening and is the framework for the entire practice. Tradition states that it was given to the five ascetics that the Buddha practiced with before his Awakening. It is one of the three Cardinal Discourses, along with the *Anattalakkhana Sutta* and *The Fire Sermon*, that give the backbone of Buddhist philosophy. The music here is massive, a "lions roar" that "sets rolling the wheel of the Dhamma."

While the *Dhammacakkappavattana Sutta* is powerful and monumental, other collections are extremely personal and dramatic. *Sappadāsa* is one of the poems of the *Theragatha*, a collection of poetry of early Buddhist monks that tell the story of their lives. *Sappadāsa* is the dramatic recollection of his near suicide.

Rain, on the other hand, is a sweet simple reverie. The little melody that begins this piece was created by my daughter Molly when she was 6. She was singing herself to sleep in the back seat of our car as we drove near Siming Hu Lake (四明湖) in 2013. She created this little tune, which I captured on my phone and later transcribed.

The parallel collection of the poetry of the ancient nuns is the *Therigatha*. Like the *Theragatha*, it is full of personal stories: sad, silly, and ultimately inspiring. This collection is one of the earliest texts in any tradition that discusses women's spiritual quests in their own words. *Ambapāli* was found as a baby by a gardener at the foot of a mango tree in the king's gardens. She was beautiful but had no family, so she became a courtesan. She grew rich and later in life converted to Buddhism. In her old age, *Ambapāli* was ordained as a nun. In this poem she contemplates her aging body. The music uses the Locrian mode, a rarely used scale with roots in Ancient Greece, that is both familiar but unsettling.

Dhamma, *Therike*, *Puñña*, and *Sumangala's Mother* are also poems from the *Therigatha*. *Dhamma* was born a rich woman. After she was married, she became a follower of the Buddha and wished to ordain. Her husband would not allow her, so she had to wait until his death to go forth. Her poem tells the story of her Awakening at an extremely old age.

Therike was a woman from Vesāli. She converted to Buddhism after hearing the Buddha teach. When *Pajāpati Gotamī*, the Buddha's stepmother, became a *Bhikkhuni* (nun), *Therike* wanted to as

well, but her husband refused. She continued her practice, and one day while cooking, she deeply realized that all things are impermanent and became an *Anāgāmī* (a high level of enlightenment). When her husband realized what had happened, he immediately took her to *Pajāpati*, who ordained her on the spot. Both of the following verses were composed by *Pajāpati* and spoken to *Therike* and *Puñña* as newly ordained nuns. I have set them as a lullaby with a dramatic exhortation in the center.

Sumangala's mother (the *Sumangala* of the earlier verse) was born to a poor family near *Sāvattihī*. She married an equally poor farmer who was cruel to her. Her name is unknown, but she too went forth as a nun and achieved complete Awakening. In this little poem, she reflects on her own hard life and the power in letting go of all suffering, but the music itself is a dance of joy.

Several sections of *The Path* are from the most beloved collection of Buddhist poetry in the Theravada tradition, the *Dhammapada*. This collection of the "greatest hits" of Buddhist poetry is the source for *Dhammapada* and *Fear*.

Anicca vata sankhāra is a short orchestral interlude, but it too is based on a text. "*Anicca vata sankhāra*" means "everything is impermanent" and is considered one of Buddhism's key tenants. It is a traditional Buddhist funeral text.

The *Anattalakkhanasutta* is another of the three Cardinal Discourses and the second teaching given by the Buddha to the five ascetics. The theme of the teaching is that there is no True Self, no essence. Seeing through this illusion is one of the keys to Awakening. Part I is a massive canon, where the voices are separated by only an eighth note. Unlike a typical canon where the voices fit together in chords, the result here is more like a complex of overlapping lines echoing through a cathedral.

The *Kumārapañhā* is a teaching verse given to novice monks to learn a few of the basic terms. It is a call and response between the master and junior bhikkhu. They are accompanied by a male choir, representing the sangha. Instead of words, they use vocal effects and constantly shifting vowels to support, cajole, and uplift the junior monk.

At first it might seem strange to have a list of the parts of the body as a religious text. In fact, the *Dvattimsakaro* is one of the first things that a new monk or nun will memorize because it is the basis of an important type of meditation. In this meditation, the meditator experiences each part of the body, one by one, noting that none of them are the True Self.

The *Karaṇīya Metta Sutta* is one of the most beloved of all Buddhist scriptures. It is chanted by monks, nuns, and lay people, and is even a staple in Sri Lankan classrooms. The subject of this sutta is loving-kindness, one of the most fundamental teachings of *The Path*. It is a teaching for everyday life as well as a deep meditation.

The Udanas are inspiring poems attributed to the Buddha. *Udana* stretches the limits of words to describe the heights of deep meditation, but the music is joyful and dancelike. I use a host of unusual percussion instruments including milk bottles and a jawbone to create a joyful but slightly disconcerting groove.

Hatthaka is an *a cappella* setting of a poem on the peace and happiness of reaching the final goal of the spiritual life. They sing throughout in parallel fifths, a sound sometimes associated with Gregorian chant and points being deducted from music theory assignments. It is a sound also sometimes used generically to indicate primitivity or archaicness. I use it unattached to any of those associations. It is instead used because of the special resonance that can be achieved with voices singing in perfect fifths, a sound impossible, for example, on keyboard instruments.

The Fire Sermon was premiered in 2007 by the St. Olaf Chapel Choir and St. Olaf Orchestra. This piece became the seed of the complete work. *The Fire Sermon* is also the title of the longest section of T.S. Eliot's *The Waste Land*. Eliot called *The Fire Sermon* a "Buddhist Sermon on the Mount." This rendering is a passionate oration on the pain of life lived without wisdom.

Nirodha is the ending, the passing away, the cessation of all suffering. It is the final step of Awakening, Nibbana. This orchestral interlude musically gestures toward that final transcendent experience. *The Path* ends with one of the most beloved verses from the Dhammapada, *No Bliss Higher Than Peace*. It is a call to remember that the goal of practice is joy, bliss, and freedom.



Composer **JUSTIN MERRITT** was the youngest-ever winner of the ASCAP Foundation Rudolph Nissim Award. He has received a host of other awards, including the Copland Award, the Polyphonos Prize, and a fellowship from the McKnight Foundation's Arts Program, which rewards and supports the artistic excellence of Minnesota composers. His compositions have been performed by the Minnesota Orchestra, Indianapolis Symphony, and on *A Prairie Home Companion*. A professor of music at St. Olaf College, Merritt received his B.A. from Trinity University and his M.A. and Ph.D. from Indiana University. He studied composition with Samuel Adler, Sven-David Sandstrom, Claude Baker, Timothy Kramer, and Don Freund, and electronic and computer music with Jeffrey Hass. He teaches composition and theory at St. Olaf and is chair of the St. Olaf Music Department. Merritt lives in Northfield with his wife, Faye, and their children, Cullen Fang Ouxiang and Molly Fang Qinghe.



STEVEN AMUNDSON, who holds the Robert Scholz Endowed Chair in Music, is in his 37th year on the faculty of St. Olaf College, where he serves as Professor of Music and Conductor of the St. Olaf Orchestra. In addition to

conducting one of the finest undergraduate orchestras in the country, Amundson teaches courses in music theory, aural skills, and conducting. He is the founding conductor of the Twin Cities-based Metropolitan Symphony and served as music director and conductor of the Bloomington Symphony from 1984–97. Amundson has guest-conducted professional ensembles in Minnesota including the Duluth Symphony, Fargo-Moorhead Symphony, the Minneapolis Pops Orchestra, and the renowned Saint Paul Chamber Orchestra. He has been both a resident conductor and guest conductor for the well-known Interlochen National Arts Camp and has served as guest conductor for many All-State Orchestra festivals throughout the United States. He most recently served as a clinician for the National Orchestra Festival as part of the American String Teachers Association national convention. A commissioned composer and arranger, Amundson is published by Lauren Keiser Music and Neil A. Kjos Music Company. Amundson did his studies in orchestral conducting at Luther College, Northwestern University, the University of Virginia, the Aspen Music School in Colorado, and the Mozarteum in Salzburg, Austria.

ANTON ARMSTRONG, Tosdal Professor of Music at St. Olaf College, became the fourth conductor of the St. Olaf Choir in 1990. He is a graduate of St. Olaf College and earned advanced degrees at the University of Illinois and Michigan State University. He



is editor of a multicultural choral series for Earthsongs Publications and co-editor (with John Ferguson) of the revised St. Olaf Choral Series for Augsburg Fortress Publishers. In June 1998, he began his tenure as founding conductor of the Oregon Bach Festival Stangeland Family Youth Choral Academy. Upcoming engagements include serving as guest conductor at Salem College (North Carolina) and the Kennedy Center (Washington D.C.). Dr. Armstrong will also serve as a member of the the Choral Jury for the first Tokyo International Choir Competition this July. In January 2006, Baylor University selected Armstrong from a field of 118 distinguished nominees to receive the Robert Foster Cherry Award for Great Teaching,

and he spent February-June 2007 in residency at Baylor University as a visiting professor. In October 2009, he received the Distinguished Alumni Award from Michigan State University. In June 2013, Dr. Armstrong received the Saltzman Award from the Oregon Bach Festival. The festival's highest honor, the Saltzman Award is bestowed upon individuals who have provided exceptional levels of leadership to the organization.



MARK STOVER has served on the St. Olaf music faculty as conductor of the St. Olaf Chapel Choir and Viking Chorus since 2015. He also teaches choral conducting and a new course he designed, titled "Music and Social Justice." Stover also serves as director of worship at

Colonial Church in Edina, where he oversees the worship and music activity of the church and conducts the Colonial Chorale. This summer, he will help lead the St. Olaf Conference on Worship, Theology, and the Arts, holding the role of faculty coordinator for the popular biennial conference. Active as a guest conductor and arts innovator, Stover will co-direct the Together In Hope Project in October 2018, taking an ecumenical, professional choral ensemble to Rome for performances in the Sistine Chapel, Saint Paul's Outside the Walls, and Saint Peter's Basilica. Previously, Stover served as the artistic director of Magnum Chorum, a Twin Cities-based choir founded out of St. Olaf nearly three decades ago. In 2014, he was a sabbatical replacement faculty member during the spring semester at St. Olaf, guest conducting the St. Olaf Choir, the Collegiate Chorale, and teaching choral conducting. A 2001 graduate of St. Olaf College, he earned his Master of Sacred Music degree with emphasis in choral conducting from Luther Seminary.

With a voice the *Boston Globe* called "extraordinary in range, tonal quality, musicianship and dramatic effect," soprano

TRACEY ENGLEMAN has gained a reputation for excellence in opera, recital, and concert. Engleman was most recently awarded the prestigious 2016 McKnight Artist Fellowship for Musicians and has performed operatic roles with the Minnesota Opera, Minnesota Concert Opera, Skylark Opera, Music by the Lake, and the Los Angeles Philharmonic, and chamber music with Zeitgeist, the Chicago Chamber Musicians, the Tanglewood Music Center, and the Boston Symphony Orchestra. Oratorio and concert highlights include solo performances with



the Minnesota Orchestra, the La Crosse Symphony Orchestra, Milwaukee Bel Canto Chorus, and the Valley Chamber Chorale, and recitals at Orchestra Hall, Hope College, at the National Association of Teachers of Singing National Convention, and Source Song Festival. An alumnus of the Tanglewood Music Center and the Art Song Festival of Cleveland, Engleman's awards include regional finalist in the Metropolitan Opera Competition, "Audience Choice" winner in the Austin Lyric Opera Young Artist Competition, finalist in the Sun Valley Opera Competition, recipient of the Minnesota NATS Artist Award, and winner of the Milwaukee Bel Canto Chorus Regional Artist Competition. An assistant professor of music at St. Olaf College, Engleman received her B.M. in performance and music education from St. Olaf College in 1993, and her M.M. and D.M.A. from the University of Minnesota.



TAMMY HENSRUD, hailed by Switzerland's *Opernwelt* as "...a remarkably beautiful voice capable of many colors and nuances...a singer who is also a natural actress," has appeared in opera houses throughout Germany, Austria, France, Italy, Japan, Israel,

South Africa, and the United States. She has performed at the Vienna State Opera, Stuttgart Opera, Theatre de Chatelet in Paris, Salzburg Festival, Metropolitan Opera, Opera Orchestra of New York, New York City Opera, and Spoleto Arts Festival. A versatile artist, Hensrud has also performed contemporary, musical theater, jazz, classical, and operatic genres to great acclaim. In demand as an interpreter of Kurt Weill and cabaret, she has performed one-woman shows at the Lucille Lortel Theater and Players Club in New York City, the National Concert Hall in Dublin, Ireland, as well as venues throughout the United States. As a proponent of contemporary music, Hensrud has sung world premieres at Carnegie Hall, Symphony Space, the Center for Contemporary Opera in New York City, and in Germany and Austria. A visiting associate professor on the voice faculty at St. Olaf College, Hensrud earned her B.M. in cello performance, M.M. in vocal performance, and M.A. from the University of North Dakota. She continued her post-graduate studies on voice as the recipient of a Fulbright Scholarship in Stuttgart, Germany, where she received the Artist Diploma in Opera. She has served on the voice faculty of Hofstra University as adjunct professor of voice since 2005, is the vocal director of the Oyster Bay Summer Music Festival, and has served on the guest faculty of the Westchester Summer Vocal Institute, S'onge D'été Summer Music Festival of Quebec, CW Post Summer Music Festival, a ArtsBridge Summer ArtSong, and Music In the Alps in Bad Gastrin, Austria.

Baritone **ALAN DUNBAR** is a versatile performer, lauded for his beautiful tone and his nuanced musical and textual interpretation. He has most recently appeared as Papageno in Madison Opera's production of *The Magic Flute*, and as the bass soloist in Bach's *St. John Passion* with Voices of Ascension. Past performances include Dominick Argento's *The Andrée Expedition* at the Ordway with Source Song Festival, numerous productions with Madison Opera, Barber's "Dover Beach" at the Apollo Music Festival, the title role of Britten's *Noye's Fludde* at Santa Fe Opera, Handel's *Messiah* with the Santa Fe Symphony and Indianapolis Chamber Orchestra, and recitals at the Ravinia Festival Steans Institute.



Dunbar made his European solo recital debut at the Oslo Grieg Festival after winning the grand prize at the 2009 Grieg Festival Competition in Winter Park, Florida. As a Vocal Fellow at the Tanglewood Music Festival, he performed as bass soloist in Stravinsky's *Pulcinella*, sang the role of Zaretsky in *Eugene Onegin* with Renée Fleming and Peter Mattei, and collaborated with choreographer/director Mark Morris in performances with the Mark Morris Dance Group, as well as in Stravinsky's chamber opera, *Renard*. An assistant professor of voice at Winona State University, Dunbar received his B.A. in music theory and composition in 1999 from St. Olaf College, and his M.M. and D.M.A. in vocal performance from Indiana University, Bloomington. He was a founding member of the Minnesota-based internationally acclaimed male chamber vocal ensemble, Cantus, and sang throughout North America and Europe with the ensemble from 1998 to 2004.



SAM NELSON is in the seventh grade at Northfield Middle School. He has been a part of Northfield Youth Choirs for many years, and played the title role of Oliver in the Northfield Arts Guild production of *Oliver!* He most recently appeared in

the ensemble cast of *Les Misérables*. This will be Sam's fifth year singing in operas at the Lakes Area Music Festival. In addition to singing, his hobbies include playing bass and rollerblading.

Special thanks to:

Roxanne Stouffer-Cruz, creator and operator of super titles

Doug Geston, audio engineer for concert recording

Patrick Castillo, host of pre-concert talk

VIOLIN I

Hana Anderson, *Duluth, Minn.*
political science, Chinese

Laila Brubaker, *Fairbanks, Alaska*
chemistry

Wesley Douglas, *Missoula, Mont.*
Spanish, Latin American studies

Claire Folson, *Grand Forks, N.D.*
music education

Anna Howard, *Houston, Texas*
undeclared major

Maya Lehmann, *Rapid City, S.D.*
music, religion,
race and ethnic studies

Madeline Miller, *Winter Springs, Fla.*
music performance

Olivia Munson, *Delanson, N.Y.*
music performance

Hawken Paul, *Brooklyn, N.Y.*
music performance

††• Anna Perkins, *Kenosha, Wis.*
Russian, Russian area studies,
sociology/anthropology

Anna Raphael, *Bloomington, Ind.*
undeclared major

Annika Seager, *Minnnetonka, Minn.*
music performance, Russian

Olivia Skaja, *Deer River, Minn.*
music performance

† Alanna Vollands, *Spring, Texas*
French, ESL education

VIOLIN II

** Edward Barnes, *Mayflower, Ark.*
music performance

Clara Brown, *Indianapolis, Ind.*
music performance

Sonya Flaten, *Roseville, Minn.*
mathematics

Jessica Folson, *Grand Forks, N.D.*
music performance

Saliem Hashel, *Woodbury, Minn.*
music

Katherine Kluesner, *Waunakee, Wis.*
biology

* Christine Lee Fatt, *Kingston, Jamaica*
music, biology

Erika Malpass, *Evergreen, Colo.*
elective studies

Katie Marshall, *Horseheads, N.Y.*
music

Maria McCoy, *Iowa City, Iowa*
environmental studies,
social science,
Latin American studies

Meredith Maloley, *Omaha, Neb.*
music performance

Kelsey Sims, *Columbus, Ohio*
music, environmental studies

• Katherine Wald, *St. Paul, Minn.*
social work

Rachel Wyffels, *Plymouth, Minn.*
music

Lauren Zimmerman, *Littleton, Colo.*
music, psychology

VIOLA

Leah Andrews, *Lakeville, Minn.*
mathematics, chemistry

** William Bice, *Richmond, Va.*
music, Russian area studies

Emerson Clay, *Minneapolis, Minn.*
music

Brita Gallagher, *Dresser, Wis.*
nursing

Zachariah Granowski, *Owatonna, Minn.*
nursing

* Joshua Head, *Colorado Springs, Colo.*
music performance

~• Ethan Johnson, *Austin, Minn.*
music, political science, French

Bridget Koehler, *St. Charles, Ill.*
computer science

Jimmy Levi, *Swarthmore, Pa.*
music

Siri Mellem, *Woodinville, Wash.*
music, physics

Jessica Mitchell, *Issaquah, Wash.*
environmental studies, statistics

Margaret Patkus, *Poughkeepsie, N.Y.*
environmental studies,
race and ethnic studies

Andy Sprinkle, *University Park, Md.*
music performance

CELLO

* Mattie Branson-Meyer,
Bainbridge Island, Wash.
English

Oliver Chiu, *Minneapolis, Minn.*
psychology, neuroscience

Mark Fretheim, *Garland, Texas*
music

Penelope Musto, *Shorewood, Wis.*
music

Teiana Nakano, *Portland, Ore.*
religion, race and
ethnic studies

Claire Questad, *Alexandria, Va.*
music education

Joel Rinckwald, *Hailey, Idaho*
music, French

Jacob Rothermel, *North Bethesda, Md.*
music, philosophy

Ethan Schlenker, *Normal, Ill.*
music performance

Anna Seppa, *Spokane, Wash.*
music performance

Mason Tacke, *Fargo, N.D.*
music

** Serena Tenenbaum, *Boulder, Colo.*
music, Spanish

BASS

Elaina Brownlee, *Wichita, Kan.*
undeclared major

Harrison Clark, *Henrico, Va.*
music, French

Carl Krause, *Johnston, Iowa*
music, chemistry

**• Allison Moore, *Charlottesville, Va.*
music education

• Erica Rempert, *Edina, Minn.*
nursing

Benjamin Sheehan, *Lexington, Mass.*
music, economics, mathematics

FLUTE/PICCOLO

Kaitlyn Clawson, *Salem, Ore.*
music performance

**>• Noah Livingston, *Roseville, Minn.*
music performance

Angela Wong, *Skokie, Ill.*
music education

OBOE/ENGLISH HORN

♦ Rebecca Accettura, *Gurnee, Ill.*
religion, sociology/anthropology

Kristen Diederichs, *Lake Elmo, Minn.*
music performance, psychology

** Julia Porter, *Portland, Ore.*
music

CLARINET/BASS CLARINET

** Miles Broske, *Northfield, Minn.*
music performance

Jackson Brown, *Omaha, Neb.*
music performance

** Simon Plum, *Eagan, Minn.*
music performance

BASSOON/CONTRABASSOON

** Naomi Brandt, *Albuquerque, N.M.*
English

Δ Gabrielle Irlle, *Covington, Wash.*
music

** Henry Johnson, *Issaquah, Wash.*
music

HORN

Eleanor Arnold, *Shoreview, Minn.*
music, biology

Delaney Breen, *Minneapolis, Minn.*
music performance

** Kelsi Cox, *Columbia, S.C.*
music

Cole Pettit, *Seattle, Wash.*
undeclared major

Emily Stephenson, *Madison, Wis.*
music, French

TRUMPET

Steven Garcia, *Houston, Texas*
music performance

** Claire Hinthier, *Missoula, Mont.*
political science,
environmental studies

** Olav Serres, *Duxbury, Mass.*
music, psychology

TROMBONE

** Ella Rose Atkins, *Sycamore, Ill.*
music performance

Neil Hutcheon, *Essex Junction, Vt.*
music performance

BASS TROMBONE

Jonas Widness, *Mankato, Minn.*
chemistry

TUBA

• Wesley Braker, *Northfield, Minn.*
biology, Japanese

PERCUSSION

** William Arnold, *Shoreview, Minn.*
music performance

Andrew Barhite, *Suamico, Wis.*
music education

John Reynertson, *Geneva, Ill.*
music

Kevin Yetter, *St. Paul, Minn.*
music, mathematics

**^ Sarah Youngner, *Apple Valley, Minn.*
music performance

PIANO/CELESTA

Andrew Cannestra, *Milwaukee, Wis.*
music performance

HARP

Anna Koopmann, *Motley, Minn.*
music performance

†† Concertmaster
† Assistant Concertmaster
** Principal/Co-principal
* Assistant Principal
• Officers and Management
~ Librarian
♦ English Horn
Bass Clarinet
Δ Contrabassoon
^ Percussion Manager
< Piccolo
▶ Alto Flute

SOPRANO I

- Thea Brenner, *Ames, Iowa*
music
- Grace Brigham, *Washington, D.C.*
music
- Isabella Gentleman, *Rutland, Mass.*
church music
- Laura Langan, *Benson, Minn.*
nursing
- Marianne Peterson, *Duluth, Minn.*
physics, French
- Greta Ramsey, *Park Ridge, Ill.*
music, English
- Bronwyn Redvers-Lee, *Takoma Park, Md.*
music
- * Kayleigh Shaffer, *Tacoma, Wash.*
music education
- Emily Simmons, *Beaverton, Ore.*
mathematics
- Meghan Todd, *Sioux Falls, S.D.*
sociology/anthropology

SOPRANO II

- Lily Askegaard, *Eden Prairie, Minn.*
music
- Natalie Boehnlein, *Atlanta, Ga.*
music education
 - Astrid Caruso, *Riverton, N.J.*
music performance, church music
- Erica Hoops, *Buffalo, Minn.*
theater, music performance
- Grace Jackson, *Little Rock, Ark.*
sociology/anthropology, art history
- Alexandra Mascolo, *Winter Park, Fla.*
music elective studies
- Grace Nelson, *Manchester, Conn.*
nursing
- Olivia Schurke, *Maplewood, Minn.*
music performance
- Maggie Stock, *Jenkintown, Pa.*
English
- Julia Woodring, *Eagle River, Alaska*
music performance

ALTO I

- Kellie Asher, *Minneapolis, Minn.*
music education
- Emma Bergman, *La Grange Park, Ill.*
music
- Kaci Campbell, *Chicago, Ill.*
music education
- Natalie Carlisle, *Salem, Ore.*
music education
- Haley Gabler, *Menasha, Wis.*
music

- Hannah Hasseler, *Columbus, Ohio*
economics, psychology
- Emi Kaliski, *St. Charles, Ill.*
music, Spanish, management studies
- * Carolyn Nuelle, *Austin, Texas*
music, French
- Helena Webster, *Oak Harbor, Wash.*
music performance

ALTO II

- Felisa Armitage, *Portland, Ore.*
music
- Larissa Banitt, *Portland, Ore.*
women's and gender studies, English
- Emily Geiger, *Andover, Minn.*
music
- Vanessa López, *Moorpark, Calif.*
music education, elective studies
- Claire Mumford, *Griffin, Ind.*
sociology/anthropology, French
- Roslyn Oster, *Dassel, Minn.*
music
- Naomi Porter, *Lake Oswego, Ore.*
music education
- George Snow, *Lake Elmo, Minn.*
individual major
- Alina Villa, *Gresham, Ore.*
music, management studies

TENOR I

- * Elijah Baumgartner, *Hudson, Wis.*
music, French
- Josiah Beretta, *Melrose, Minn.*
music education
- William Holt, *Tyler, Texas*
music
- Peter Jones, *Andover, Minn.*
computer science
- Zachary Kubasta, *Wautoma, Wis.*
music education
- Whitner Schellingerhoudt, *Blairstown, Ga.*
music education

TENOR II

- Garrett Bond, *Medford, Ore.*
music theory and composition
- Paulo Gladney, *Union City, Calif.*
music education
- Peter Hartfiel, *Canton, Mass.*
mathematics
- Lucas Jimenez-Kloeckl, *Staples, Minn.*
music

- Alex Kim, *Bryn Mawr, Penn.*
church music
- Holden Miller, *Greeneville, Tenn.*
church music, music performance
- Thomas Pearson, *Lewiston, Idaho*
music performance

BASS I

- Nathan Berthelsen, *Northfield, Minn.*
music education
- Ben Froeschle, *Rocheport, Mo.*
religion, music
- David Gindra, *Charlotte, N.C.*
music performance
- Lukas Jaeger, *Ixonia, Wis.*
music performance
- Hayden King, *Palo Alto, Calif.*
music education
- Tanner Larson, *Mayer, Minn.*
music education
- Joshua Pelayo, *Whitewater, Wis.*
mathematics
- Isaiah Pressman, *Cleveland, Ohio*
music performance
- Jacob Pullen, *Riverview, Fla.*
music education
- Lars Kjell Redpath, *Minneapolis, Minn.*
political science

BASS II

- Jonah Berthelsen, *Northfield, Minn.*
political science
- John Carson, *Northfield, Minn.*
music performance
- Michael Creighton, *Winter Park, Fla.*
music composition
- Hunter Friesen, *Sioux Falls, S.D.*
biology
- * Benjamin Kerswell, *Fair Lawn, N.J.*
music performance
- Michael Mohr, *Palatine, Ill.*
economics
- Aaron Musser, *Sioux Falls, S.D.*
religion, music
- Dillon Nichols, *Houston, Texas*
music
- Jacob Noordermeer, *Sioux Falls, S.D.*
music education
- Ian Schipper, *Portland, Ore.*
music, economics
- Karl Smith, *Iowa City, Iowa*
mathematics

- * Section Leader
- Officer

COLLEGE RELATIONS AND MUSIC ORGANIZATIONS

- Michael Kyle '85, *vice president for enrollment and college relations* | Jean Parish '88, *director of college relations for music organizations*
- Terra Widdifield '95, *associate director of music organizations* | Connor Smith, *assistant director of music organizations for audience development*
- Sarah Gingerich '11, *coordinator of music organizations* | Courtney Kleftis, *associate librarian for ensembles and performing rights*
- Natalie Anderson '17, *arts management intern for marketing and touring* | Ingrid Elzey '17, *arts management intern for production and concert management*

ST. OLAF MUSIC DEPARTMENT

Justin Merritt, *chair*

SOPRANO I

- Cara Almquist, *Plymouth, Minn.*
Spanish, linguistic studies
- Katie Anderson, *St. Paul, Minn.*
English, music
- * Madeline Baccam, *Clive, Iowa*
music education
 - * Hope Carey, *Annandale, Va.*
music education
- Emma Dubay, *Huntington, Vt.*
social work
- Kristen Eiswerth, *Fort Collins, Colo.*
Spanish, political science
- Lori Erlandson, *Maplewood, Minn.*
Chinese
- Kaylin Finstad, *Farmington, Minn.*
theater
- Claire Folsom, *Grand Forks, N.D.*
music education
- Clare Foreman, *St. Paul, Minn.*
psychology
- Suzannah Johnson, *Minnetrissa, Minn.*
Spanish, Latin American studies
- Lydia Narum, *Eagan, Minn.*
mathematics
- Alekzandra Thoms, *Bronxville, N.Y.*
music, studio art
- Carolina Wagnild, *Fergus Falls, Minn.*
sociology/anthropology
- Adrienne Wessel, *Escanaba, Mich.*
biology, religion
- SOPRANO II**
- Rachel Beran, *Kasota, Minn.*
French, political science
- Caroline Carls, *St. Paul, Minn.*
Spanish, psychology
- Stephanie Curran, *Duluth, Minn.*
biology, Spanish
- Hanna Elstad, *Springfield, Va.*
German
- Mary Engfelt, *Sioux Falls, S.D.*
religion, chemistry
- Gillian Gauntt, *Portland, Ore.*
music
- Cristiana Hawthorne, *Edina, Minn.*
French, media studies
- Sally Olmstead, *Wichita, Kan.*
music performance
- Paige Marshall, *West Des Moines, Iowa*
theater, English
- Madeline Miller, *Winter Springs, Fla.*
music performance
- Meredith Stolte, *Columbia Falls, Mont.*
religion, psychology
- Nyajima Nyagua Tut, *Storm Lake, Iowa*
music performance
- Linnea Tiede, *Andover, Minn.*
English, political science
- Britta Weber, *Chaska, Minn.*
religion, Norwegian
- Kali Weiss, *Des Moines, Iowa*
biology

ALTO I

- Avery Baker, *Richardson, Texas*
history, theater
- Alden Bostwick, *Northfield, Minn.*
music
- Emma Daggett, *Minneapolis, Minn.*
chemistry, biology
- Kristen Edblom, *Brooklyn Park, Minn.*
psychology, mathematics
- Kailey Favaro, *Crystal Lake, Ill.*
English
- * Brynna Freitag, *Ridgefield, Wash.*
physics, Chinese
- Emily Gilbertson, *Calabasas, Calif.*
music performance
- Joanna Hancock, *Pierre, S.D.*
English, psychology
- Solveig Haines, *Golden Valley, Minn.*
economics/psychology
- Emily Hynes, *Winnebago, Minn.*
music performance
- Ruby Kramer, *Circle Pines, Minn.*
psychology
- Anna McWilliams, *Northfield, Minn.*
individual major
- Maren Miller, *Minneapolis, Minn.*
English, religion
- Emily Patterson, *Elmhurst, Ill.*
psychology
- Nicole Pauley, *Rochester, Minn.*
exercise science, biology
- Hannah Phipps, *Fort Collins, Colo.*
music performance, economics
- * Julia Porter, *Portland, Ore.*
music
- Hannah Prichard, *Greensburg, Pa.*
studio art, psychology
- Natalie Wussler, *Rancho Palos Verdes, Calif.*
social work

ALTO II

- Emily Brown, *Garner, Iowa*
psychology, women's and gender studies
- Kayla Carlson, *Goodhue, Minn.*
social work, women's and gender studies
- Emily Chmielewski, *Hales Corners, Wis.*
music
- Anya Fairchild, *Three Lakes, Wis.*
theater education
- Madeline Gerleman, *Marion, Iowa*
exercise science
- Katie Howrey, *Keller, Texas*
theater, English
- Erica Rempert, *Edina, Minn.*
nursing
- Anna Ruehlow, *Amery, Wis.*
psychology, music

- Jennifer Sticha, *Minneapolis, Minn.*
French
- Elisabeth Temme, *Los Altos, Calif.*
individual major
- Arleigh Truesdale, *Chicago, Ill.*
sociology/anthropology, environmental studies

TENOR I

- Nicholas Cain, *Pine Island, Minn.*
music, computer science
- Ben Christiason, *Cedar Falls, Iowa*
women's and gender studies, English
- Paul Heltemes, *Minneapolis, Minn.*
undeclared major
- Darrius Morton, *Clyde, Ohio*
music performance
- Andrew Myers, *River Falls, Wis.*
political science, economics
- John Nguyen, *Crystal, Minn.*
music
- Jacob Packard, *Portland, Ore.*
physics, music

TENOR II

- Bjorn Bergerson, *Wayzata, Minn.*
social work
- Wade Ebert, *Delta, Colo.*
undeclared major
- Ezra Garcia, *Rochester, Minn.*
political science
- Stuart Gordon, *Minneapolis, Minn.*
music, individual major
- Henry Henson, *St. Paul, Minn.*
environmental studies, biology
- Henry Jetmore, *River Falls, Wis.*
chemistry
- * Brian Klein, *East Windsor, N.J.*
music
- Andrew Larson, *Edina, Minn.*
biology, studio art
- Morgan May, *Edina, Minn.*
music, individual major
- * Sean Miller, *Shoreview, Minn.*
music performance
- Brian Nevins, *Raleigh, N.C.*
physics, mathematics
- Devon Nielsen, *Lakeville, Minn.*
undeclared major
- Thomas Pflugsten, *Mankato, Minn.*
chemistry
- Michael Shelton, *Atlanta, Ga.*
music

BARITONE

- Luke Bultena, *Arlington, Va.*
undeclared major
- Tor Cardell, *Stockholm, Sweden*
music, computer science
- Johannes Carlsen, *Minneapolis, Minn.*
mathematics, computer science
- Henry Dhonau, *Fond du Lac, Wis.*
history
- Ray Ebarb, *Sayville, N.Y.*
theater, music
- Michael Etwiler, *Minneapolis, Minn.*
political science
- Erich Kauffman, *Chippewa Falls, Wis.*
computer science
- Nicholas Love, *Maple Grove, Minn.*
music education
- Jeffrey Nolan, *McLean, Va.*
theater
- Matthew Pearce, *Richfield, Minn.*
physics, mathematics
- Olaf Runkel Sunleaf, *Coralville, Iowa*
mathematics, studio art
- William Zimmerman, *Littleton, Colo.*
political science, economics

BASS

- Callan Bock, *Eden Prairie, Minn.*
biology
- Noah Forslund, *Seattle, Wash.*
philosophy, religion
- Carter Granneman, *Northfield, Minn.*
English
- Ben Habel, *Kalispell, Mont.*
theater
- Cole Hatzky, *North Liberty, Iowa*
English
- Samuel Heupel, *Rosemount, Minn.*
chemistry
- Jakob Hofstad, *Fridley, Minn.*
physics, mathematics
- * Jonathan Madden, *Rochester, N.Y.*
music composition
- Alex Mench, *Annandale, Va.*
chemistry
- Chajli Thao, *Hugo, Minn.*
biology
- Chris van Dover, *Ithaca, N.Y.*
psychology
- Geoffrey van Dover, *Ithaca, N.Y.*
chemistry

* Section Leader

• Officer

ST. OLAF COLLEGE MUSIC FACULTY

- Steven Amundson**, Robert Scholz Endowed Chair Professor of Music, orchestra, conducting, theory; B.A., Luther College; M.M., Northwestern University
- Kathryn Ananda-Owens**, professor, piano, piano literature, chamber music; B.A., Oberlin College; B.M., Oberlin Conservatory; M.M., D.M.A., Peabody Institute
- Francesca Anderegg**, assistant professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School
- Scott Anderson**, associate professor, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University
- Anton Armstrong**, Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M., St. Olaf College; M.M., University of Illinois; D.M.A., Michigan State University
- Christopher Atzinger**, associate professor, piano, piano literature; B.M., University of Texas-Austin; M.M., University of Michigan; D.M.A., Peabody Institute
- Linda Berger**, professor, music education; B.A., St. Olaf College; M.A., Ph.D., University of Minnesota
- James Bobb**, assistant professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music
- Timothy Bradley**, instructor*, french horn; B.A., St. Olaf College; M.A., Southern Methodist University
- Steven Campbell**, instructor, tuba; B.M., New England Conservatory
- David Carter**, professor, cello, string techniques, string literature and pedagogy, music appreciation, chamber music; B.F.A., University of Minnesota; M.M., Indiana University; D.M.A., University of Illinois
- David Castro**, associate professor, theory, counterpoint, advanced analysis; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon
- Kurt Claussen**, instructor*, saxophone, chamber music; B.A., St. Olaf College; M.M., University of Minnesota
- Anna Cliff**, instructor*, cello; B.M., Indiana University; M.M., SUNY-Stony Brook
- Dan Dressen**, associate provost, professor, voice; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota
- Julie Elhard**, instructor*, collegium musicum; B.M., Concordia College
- Tracey Engleman**, assistant professor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota
- Louis Epstein**, assistant professor, musicology; B.A., Princeton University; Ph.D., Harvard University
- Alison Feldt**, associate professor, voice; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota
- Lori Folland**, staff pianist*; B.M., Oberlin Conservatory; M.M., University of Michigan
- Anna Fulton**, instructor, music theory; B.A., St. Olaf College; M.A., Eastman School of Music
- Charles Gray**, professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton College; M.M., University of Michigan
- David Hagedorn**, artist in residence, jazz ensemble, percussion, percussion techniques, world music, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music
- Tammy Hensrud**, visiting associate professor, voice; B.M., University of North Dakota; M.M., University of North Dakota; M.A., University of North Dakota
- Philip Hey**, instructor*, drum set, jazz ensemble; B.A., University of Minnesota
- Therees Hibbard**, visiting associate professor, voice, choir, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon
- Paul Hill**, instructor*, percussion; B.M., University of Wisconsin-Superior; M.M., University of Minnesota
- Martin Hodel**, professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina-Chapel Hill; D.M.A., Eastman School of Music
- Sarah Hohenstein Burk**, instructor, jazz piano; B.M., University of Minnesota - Duluth; M.A., University of Minnesota
- John Jensen**, staff pianist*; B.A., Occidental College; M.M., University of Southern California
- Dennis Johnson**, piano technician; B.A., Luther College
- Christopher Kachian**, instructor, guitar; B.F.A., M.M., D.M.A., University of Minnesota
- Mark Kelley**, instructor*, bassoon; B.M.E., University of Nebraska-Lincoln
- April Kim**, instructor, music; B.M., St. Olaf College; M.M., Cleveland Institute of Music
- Paul Klitzke**, assistant piano technician*; North Bennet Street School
- Dale Kruse**, visiting assistant professor, voice, lyric theatre; B.A., Luther College; M.M., Drake University; D.M.A., University of Minnesota
- Dana Maeda**, instructor*, oboe, woodwind techniques, music education, chamber music, collegium musicum; B.M., St. Olaf College; M.A., St. Mary's University
- Jill Mahr**, instructor*, handbell ensembles, flute; B.M.E., B.M., University of Minnesota-Duluth; M.M., Northwestern University
- Timothy Mahr**, professor, band, conducting, composition, music education; B.M., B.A., St. Olaf College; M.A., D.M.A., University of Iowa
- Connie Martin**, instructor*, string bass; B.A., Whitworth College; M.M., University of Illinois
- James McKeel**, professor, voice, lyric theatre; B.M.E., Westminster College; M.M., University of Minnesota
- Kent McWilliams**, associate dean of fine arts and professor of music, piano, chamber music; B.M., M.M., University of Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., University of Montreal
- Justin Merritt**, department chair, associate professor, composition, theory, orchestration; B.M., Trinity University; M.M., D.M.A., Indiana University
- Anna Mooy**, instructor, voice, lyric diction; B.M., M.M., Brigham Young University
- Elinor Niemisto**, instructor*, harp; B.M., M.M., University of Michigan
- Robert Ouren**, instructor, music education; B.A., Winona State College; M.A., University of Minnesota; Ph.D., University of Minnesota
- Paul Ousley**, instructor*, string bass; B.M., University of Wisconsin-Eau Claire; M.M., Eastman School of Music
- Nancy Paddleford**, professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota
- James Palmer**, visiting assistant professor, music theory; B.M., McGill University; M.A., McGill University; Ph.D., University of British Columbia
- Catherine Ramirez**, assistant professor, flute, theory; B.A., Occidental College; M.A., Queens College; D.M.A., Rice University
- Catherine Rodland**, artist-in-residence, organ, theory; B.M., St. Olaf College; M.M., D.M.A., Eastman School of Music
- Megan Sarno**, visiting assistant professor, music history; B.A., Dickinson College; M.A., Princeton University; Ph.D., Princeton University
- Douglas Scholz-Carlson**, adjunct assistant professor; B.A., St. Olaf College; M.F.A., University of Washington
- Miriam Scholz-Carlson**, instructor*, string techniques, Alexander technique; B.M., St. Olaf College
- Ray Shows**, instructor*, violin, viola, chamber music; B.M., Florida State University; M.M., Boston University
- Robert C. Smith**, associate professor, voice, vocal literature; B.M., St. Olaf College; M.M., Yale University; D.M.A., University of Texas-Austin
- Mark Stover**, instructor*, choir; B.M., St. Olaf College; M.S.M., Luther Seminary
- Becky Weis**, instructor*, hardanger fiddle; B.A., Macalester College; M.A., University of Minnesota
- Karen Wilkerson**, instructor, voice; B.A., California State University-Northridge; M.M., Westminster Choir College
- Herbert Winslow**, instructor*, french horn; B.M., Curtis Institute of Music
- Larry Zimmerman**, instructor*, low brass; B.A., St. Olaf College; M.M., Boston University

* part-time

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